

Lectures on Herrick

by Harold J Isaacson

Typescript notes by David Landman

The poet Herrick is mentioned in the prologue of the Haiku Lectures of Harold J Isaacson in 1959, also published on www.archive.org. Use the keywords: „haiku“ and „isaacson“ in the search-machine of www.archive.org to find all related documents.

Herrick

Bruce Rogers- Hesperides Series--Herrick 2 Vols. (very good)
"Which would be a fair thing"... "comfortable page"

Last primary figure in English poetry. Grasp of major actualities of Poetry. Last "total" "universal" poet that the English produced. This course will be taught similar to the old English tradition of "summer readings." When the schools closed a group of interested scholars remained, and persuaded a Don to stay with them for the summer months, when they read one poet alone: discussed and examined his works...very leisurely, suitable for the summer months.

Can Poetry be talked about or taught? High and final view can't and won't be. What Poetry is about is the main question, of course, must grapple with. (Nothing in the least will be said about that, in this, or any other course taught by H.J.I.) As soon as you see that you could say something about it, you come to the point where you don't want too. See the teacher as a guide who sees that nothing "wrong" is said; thus our meetings will have some direction, rather than be the looseness of just a bunch of pals.

Moorman is the standard biographer of Herrick.

See F. DeLattre's book: mainly on Herrick's technique.

The name is really Eric--Saxon Royal Family; from Leicestershire Settled at about the time of the Conquest, at least; in 16th Cent. the "H" gets appended to the name. Family lived in the antique royal style. At the beginning of the 16th C. changes take place; somehow the family grasped the shift in English life and a branch moved to the county seat and became involved in trade. Father born 1550 (?) Nicholas

Became a goldsmith in London (old family trying to keep apace of the changes in English life...very significant of a kind of intuitive insight into the life of England that he should have chosen the trade of goldsmith so early; almost as though he saw how things would be). Understood, in some way, the shift to a Capitalistic Economy (other "royal families" did not do so, remained stuck fast in the old ideas). Nicholas went toward gold-smithing; type of a drift in English society; typifies it.

Herrick writing at the sunset of English life and society, one of the pillars of Caroline effort; effort in spite of everything, to restore English life--produced work with this title. Herrick did succeed in doing the impossible; Herrick did what Charles and Stafford etc. failed to do. They were unable to grasp the nature of the English commonwealth and preserve it. Herrick establishes something valid and real, which is the substance of what all of them were trying to save. He saved it, in his poetry.

Herrick came out of the west country. Almost unobserved, he put over the trick. The book totally, of course, disappeared in its time. Makes not the least mark in English literature, only among his personal friends. Cavaliers who were hanging out in London waiting for a shift in fortunes.

When the fight was long past, and it didn't make any difference any more, Herrick was revived: beginning of the 19th Century.

Dedication: Prince of Wales; Charles II

King was a prisoner, no hope of addressing him. Document of perfect grasp of nature of Poetry and function of a poet. No other document needed. Study: the whole of the problems of poetry and are set down here clearly in the most faultless way.

Valid commonwealth. Normal monarchical society- pure norm--the King is the creator, flame and expansion of everything. He expresses what King is; and does if the society is normal.

There is no thinker who has written who shows the grasp of this dedication. Greatest figure of modern English poetry (linguistically) Face to face with the greatest modern "English Poetry" Middle English poets are greater. [English Catholic lit. is border and mark of the period: Heywood]

Up to 1640 Eliz. etd. They thought Chaucer was the greatest Eng. poet.

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The first four poems contain the substance of poetry.

First 2 poems: written just before publication.

The Argument of His Book: - written within the month prior to publication. Poems throughout book, poems are equal in quality. Powers tend to get more striking to the end of his career. He tends to get stronger; and this can be documented.

The Argument V "Supreme" Secret tradition --to write of rivers (up to the 18th C.). Sonnet writers write "river" sonnet and take immense pains with it.

2 lines (Seasons: Herrick's emphasis lies in Spring and early Summer--July flowers, June, etc. is a joke; he doesn't get into the heat of summer).

3. Everyday life.

4. ? Very interesting. Basic ground of whole of poetry in every form; as it concretely occupies the poet

5. Juggling game or trick: ^{between} To sing and to write.

6,7

8. Sets the tone for the exercise. ALL REFERENCES IN THESE NOTES ARE TO L.C.MARTIN, OXFORD EDITION OF HERRICK.

TO HIS MUSE

Directed to the book, considered as the muse. Subject from Martial. One of his principle influences.

The words "eclogues" and "beaucolics" contrary to current criticism which accuses him of sloppiness because they have garbled words are used very exactly. Eclogue originally meant miscellaneous poems on diverse subjects. Beaucolics were poems by cowherds etc. country. All this was perfectly accurate in his time.

TO HIS BOOK pg. 6.

Ancient viewpoint in promulgating poetry. Basic until 16th C. Until Rev. it was manner; People don't write for money. Something excellent they want to do instead; books were given to friends, which was called "publishing" They didn't intend to publish in our sense of the word. Circulate in friendly way. Fiction under which the Elizabethan writers published. However, they always prefaced their works with an apology for why the vulgarity of print. Usual excuse is to prevent plagiarism.

Another current excuse is that friends ~~did~~ would do it if he didn't and he didn't want any garbling of his work. 4

Something happens when books are printed: this is the subject of Herrick's poem. A pity, but it can't be helped. Once people started to write directly for a "public," literature took a public step downward.

2. ANOTHER pg. 6

These two poems make a single point.

First has deep tender sounds "through"

Second, sound structure is altered. "high shrieking sound" clipped brisk--high pitched sound. Exercise in sound.

WHEN HE WOULD HAVE HIS VERSES READ pg. 7

Last of prefatory poems. Martial: defines the sphere of poetry. Doesn't belong to the workaday part of the world. Time of ease and idleness. Time of banqueting in England very early; about one or two o'clock. Entertainment goes on through the evening. Main meal is early afternoon. This is classical Greek and Roman tradition. Wake up before the sun (a necessity for the upper classes; later gets shifted around into bourgeois quality while degenerate nobles in 19th C. talk about sleeping to 3 and 4) Nobles got up before sun, worked for 8 hours; by that time it was 1 or 2. Then they held large meals for three or four hours talk, poetry, song, etc. All this changed with the Restoration. People rose about 5AM usually. It was considered shameful to be in bed after the sun rose. Classical view--related to classical life. Shops or labor closed at 2, next three hours spent relaxing at table with friends.

UPON JULIAN'S RECOVERY pg. 7

Poem which begins the actual book.

Momentous: Herrick is directing book with consummate consideration. This is the key to the book. The whole book is this: Substance of the book. Julian's recovery. He writes about many ladies in the book, Julia is the principle one. Loves.

L. 5. "this day" refers to day of publication - which was his previous subject.

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No trust to Metals nor to Marbles, when
These have their Fate, and wear away as Men;
Riches, Titles, Trophies, may be lost and Spent;
But Vertue Rears the eternal Monument.
What more than these can Tombs or Tomb-stones Say
But here's the Sun-set of a Tediuous day:
These Two asleep are: I'll but be Undrest
And so to Bed: Pray wish us all Good Rest.

Nicholas became bourgeois of Elizabethan society. ("We witness here the demise of English society at the dusk of the Middle Ages")

1550-1600: Period of English Poetry.

John Pickering--concern with Ren. Drama--draws from classics Orestes, etc. Theatre (Tudor Theatre)=basic style of power of Late Tudor Poetry. Here you are in the realm of sovereign poetry better than anything in the 17th Century.

1565 Geo. Gascoigne's : Princely Pleasures at Kennilworth--used as example of this poetry. Last effort of the pure Tudor style in early Elizabethan period. Useful to make comparison of this poem (also earlier Tudor style) with what the Elizabethans did. Here you witness the poet:

1. Overcoming the mechanical manner (this interplay very important and consciously effected)
2. Force coming out.
3. Mechanisms make it seem bad...the beauty of the poetry lies in witnessing the poet overcoming this seeming bad start.
4. At the end of the poem it no longer seems bad...something strange has happened.
5. This is an old poetic trick; old poets utilize it all the time.

Basic
14th

1578-80: A New Style Emerges: John Lyly--Campaspe (Begin. Eliz. Drama).

Peel, Geo. 1585: Biblical Plays didn't emerge in modern English owing to the Reformation. But Peel's David and Bathsheba is as close as it comes to a Biblical Play. (Poetry gathers force from Lyly).

1590's: Shakespeare (possesses a specious fluency--attracts, but becomes doubtful; yet he seems to have got free of certain literary mannerisms).

Herrick's book was printed in 1648.

Herrick Born 1591...Died 1674

Only one poem written later than 1648 exists; epitaph on a friend's tomb. Poems in the book from about 1610 to 1648. As far as we know he didn't write poetry after the book was printed. He worked on his poetry (new stuff and rewriting) right up until the day of printing; adjusting and correcting; (Scheme of the whole book is very important). Order of the poems is the principle thing; he adjusted it, and thus it is impossible to tell the dates of individual poems. Not chronological.

A garbled account of all this is that poets could see the future; they could, of course, if they were true poets. That is, they saw their time so clearly they could see where things were leading. Caroline poets knew all problems, participated- in effort, in spite of all destiny- to turn back the decay of English life. That's what Herrick was doing. Study politics of period.

Power lay in the hands of Earl of Stafford, counciler of Charles; he could have done everything. Saw what was wrong, knew the exact steps to be taken. He did what nobody else did before, and nobody else could do after: solved the Irish Problem. This was a stabilizing effect on the British Isles for 200 years. The King wanted to bring him to England. When he came back, the K. framed him for treason. Convicted and beheaded. Start of the Revolution. The King permitted Stafford to be murdered by Parliament, he could have stopped it. But he played a stupid part in attempting to placate Parliament.

Hesperides written one year before the King, himself was beheaded. Afterwards, Herrick wrote, or published, no poetry.

TITLE PAGE:

quote from Ovid: Our songs will escape the greedy coals. Carmina is a word related to "charms" Declaration by Ovid and Herrick of (technical sense) potency of poetry to effectuate things. HERE WE HAVE SUBTLE MEANING OF POETRY, TOO. POETRY EFFECTUATES, MORE SO THAN SCIENCE OR POLITICS ETC. IN SOCIETY. WE KNOW THIS IS TRUE IN OLD SOCIETY: STUDY HOW?

Next he puts huge picture of crown: Flying in the face of Parliament. Hesperides: Western, Twilight, Islands at the Western end of the world (British Isles?) (Herrick's parish was in Devon, close to last parish in England, and near Lands End which is the furthest Western part of Europe, and constitutes the end of the world). Set of ladies, nymphs said to live on the Islands. See "sunder" Greek writers on Hesperides: Hesiod. Names refer to west and sunset sky. Fanciful way of talking about the sunset sky, and its appearance of islands in the distance.

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UPON THE LOSSE OF HIS MISTRESSES

Pg. 15. Here he names some of the ladies.

(end of first lecture)

THE ARGUMENT OF HIS BOOK pg. 5.

Sing

Brooks
Blossoms
Birds
Bowers
April, May, June, July flowers
May-poles
Hock-carts
Wassails
Wakes
Bridegrooms
Brides
Bridall-cakes
cleanly Wantonesse
Dewes
Raines
Balm
Oyle
Spice
Amber-Greece
Times transshifting
Court of Mab
Bairy King
Heaven

Write

Youth
Love
How roses first came red
Lilies white
Groves
Twilights
Hell

WHAT IS THE MEANING OF ALL THIS? One ~~one~~

side abstract, relative, morbid, dark, on the other? except for Times-transshifting. What is the difference between groves and Bowers?

Herrick portrait: rustic scene. Mt. Helion on right.

BIOGRAPHY

B. 1591

1581 Father came to London as goldsmith

1582 - Married Julianne Stone: member of same family

Herrick was 6th child. Younger child,

William, came to London. The whole thing is almost a burlesque of what happened in English life. So very typical.

1592-Nicholas committed suicide. Subsequently, criminal offense to do so...Estate is forfeit to crown; no burial in consecrated ground. However, through influence, the jury returned a fake verdict and the mother got the estate. He left London to raise the family. Went to Hampden, suburb, borough of London.

TO THE REVEREND SHADE OF HIS RELIGIOUS FATHER. pg.27

Religious=buried in consecrated ground. You can see why Herrick makes a big point of this. Luster=5yrs. Classical measure. Uncle William, father's younger bro., opened his own shop on the death of the father; very important figure in London. Jeweler to King James I. Man of great consequence. Herricks being brought up in Hampden...was sent to school there. Got general classical education.

1606: 15 yrs old. Sent to London, apprenticed to his uncle. Older Brother Thoms was sent out two years before. Both parts of the family were very influential; the two brothers on the mother's side were Lord Mayors of London.

1606-1613: Apprenticeship to goldsmith. Most bourgoise circumstances of London life, Herrick spent. Life of small town in South Country in his early youth. Read for country life Merry Wives of Windsor-small town near Hampden. Read Dekker's The Shoemaker's Holiday for picture of London shop life. (See also Eastward Ho! Chapman, Jonson, Marston.) Herrick was a through-going theatre fan. Elizabethan theatre aimed at the middle-class. [typical HJI expression, "for your commodity"]

See Eastward Ho! for the sort of desperate circumstances Herrick found himself.

Herrick was nominally member of the city. Had affection for London. What he thought of London is echoed in

HIS TEARS TO THAMASIS pg.315

(mentions his mother in this poem.) Herrick couldn't put up the situation in which he found himself. In

1610 Elder brother Thomas left London and bought a farm.

He felt London life was too debased. This was very encouraging to Herrick. He wrote poem to brother

A COUNTRY LIFE:.... pg.34

parallel or imitation of an Ode of Horace. Verse structure, tries to convey feeling of Roman poetry. written 1610, but revised for this book. Herrick revised poems thoroughly throughout his life. Note beauty of versification. A line of 10 syllables and a line of 8 syllables, iambic. Brilliant Roman effect--elegiac--

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one long and one curtailed line. More sinewy than the elegaic. The long line flows leisurely, and the short line brings it up tight. (very Roman effect) Play of two lines. Complicated, completing, and inter-connecting the forms. Sententious and yet he manages to get flow.

When Herrick uses italics it indicates a translation from another. Sentimental young man's poem. Age 19 when written. It maunders; he achieved his real power of poetry after the age of 40.

1613: Relatives sent him to St. John's Cambridge. Very old to go to college...22. (14 to 16 was usual age). Embarrassing position; had to take special quarters. More expensive. Determined to break with the middle-class life. 1617 took his degree. Had a pure Medieval Education: Rhetoric, Logic, music, Geometry...conducted in Latin: Learned how to debate and orate.

He was well equipped in Latin. Ten letters come down from this period. Tries to get money from his uncle. Very whining and schoolboyish. Hinted to uncle that he was going to study law. Uncle was probably giving him money from his own inheritance.

1617 went to London. (no one knows what he did). Lived on his inheritance probably. Drawn into the court circle; courtier to the Stuarts, James and Charles. Began to write poetry for use of court functions. Friend of the Master of the Revels. Any gentleman, in principle, could come to court. Actually, had to have connections.

A SONG TO THE MASKERS pg 9

sung during revels. Purely lyric song. Music lost probably.

A DIALOGUE pg. 70

Horace and Lydia. To be sung one evening at Court. Ramsey to whom it is dedicated was a court poet. It is a translation of an amorous ode of Horace. Three lines of 8 and one line of 10. Note: punctuation in Herrick is phoney, put in later to make order of the lines. (Be wary when reading, punctuation confuses sense). This was an imitation of a school poem: everybody knew it, and it is a distinguished translation.

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Duke of Buckingham: very influential. Favorite of Charles I. Ran away to Spain with the young king to marry the Infanta. No marriage, but they shared this boyish escapade. Eventually, he married a French Princess..Henrietta Maria. Buckingham was the chief favorite of the court. Herrick pays homage to the Duke pg.99.

1627: Duke of Buck. sent expedition to the Isle of Re^{Ric}(?) to help the French Hugonots-La Rochelle--Richelieu determined to crush the dissidents. Herrick about this time had taken orders in the Anglican Church: Ordained without any further training after college. Thus he went with the Duke to relieve the Hugonots as Military Chaplain to the Duke. They were gone a few months. Saw action; came home because nothing could be done. Herrick was trying to get somewhere in court....taking orders was a convenient way to go. This episode was the only time in his life when he left England.

THE PARTING VERSE pg.174

Notice weaknesses which are later threshed out; terrible faults and weaknesses...all are cured by immense effort. He based his life on this (just note differences in length between late and early poems).

Amazing thing is the way he perceived blunders and succeeded in eliminating them.

[Young people are the garbage pails of errors of their elders. The test: is can they judge accurately and precisely what has been perpetrated upon them? Can they change?

Here we have trumpeted^{sub}--mediocre thought. Tamper of it is incredible when one knows what Herrick finally achieved. Went back to court.

1629: Got Charles to appoint him to prebend-Vicar- duties as a clergyman. Somewhere in Devonshire. He left London: this is a turning point in his life. He returned to London for periods, but only as a visitor.

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Herrick and London: Tended to become center of pernicious influences. annihilated as late as 1580's. Herrick is trying to express something about what the city could be. This is Herrick's total problem...what London should have been like given a normal extension of its essence...Some form of continuation of Medieval thought. Herrick tried to reconsider what it would have been like. See Dunbar's Praise of the City of London c. 1501 Compare with Herrick's Tears to Thamasis: accurately grasping what should have been there. What he perceived was the normal extension. No decline between Dunbar and Herrick.

To poems again:

TO PERILLA pg 9

Tone of slight chill. Herrick's poetry is so valid he brings about timbres which cannot be labelled. (See Haiku about the smell of poetry:)

See page 7 of
HAIRU notes

NO LOATHSOMNESSE IN LOVE pg. 11

UPON JULIA'S FALL pg.12

Distiches (Herrick's greatest meter). Supreme gifts here. Two forms of them: Most frequent is a Gnomic distich: two lines, rhymed, gnomic...conveys a piece of council; sage advice. What's going on in his poetry? There is a deliberate dispersion of distich. Contemporaries understood this very well. No problem of comprehension. They contain a good deal of the purpose, intent, of the book.

As long as there were 'total' poets in England the poet had to be a person with a peculiarly vast experience; had to grasp perfectly everyday behaviour. Any poet who emerges and attempts to speak out, must demonstrate that he has such a grasp. Poet must show that he has it. That is part of what Herrick is doing. The other part has to do with leavening the sweetness of his love poetry. (see poem REPLETION, pg. 298)

Distiches show facts of everyday life. Very factual. That's what these are about. Not fanciful. Gives advice of the most hard-headed and practical kind. How to maintain a household in the commonwealth. This is the absolute test: That is what he is

doing here. Tudor poets do this: show the whole texture of society as it really is. The poet has to do this as the test of his strength, and as his poetic credentials, his license to fancy. Fancy and problems of life come later once he has proven himself.

THE PARLIAMENT OF ROSES..pg. 8.

NO BASHFULNESS IN BEGGING pg.8

Exactly the point. Without this second poem, the Parliament of Roses wouldn't mean a thing. It would be a mere personal fantasy.

TO PERENNA pg. 10

TREASON pg. 10

TWO THINGS ODIUS pg. 10

Hard advice- poor man proud..blunt everyday advice. Nothing theoretical about it. Indispensable part of what the poet has to be a master of . For a thorough examination of this particular problem in poetry see George Herbert's THE TEMPLE. Both intro. and poem.

NO SPOUSE BUT A SISTER pg. 13.

In 1632 William Herrick died. Elizabeth Herrick his wife was very distraught. Herrick was living in Devonshire, and invited her to live with him. On that occasion he wrote this to make her feel she was doing him a favor.

THE POMANDER BRACELET pg. 13

Sometimes Herrick 'goofs'. Doesn't reach his summit. Trans. from Anacreontics.

THE CHEAT OF CUPID pg. 26.

Very famous poem, often translated. Alternate male and female endings. Pretty, doesn't really get it. (See Sir John Davies, who translated this same poem, beautifully).

(end of second lecture)

ELEGIES OF LOVE

Like as the divers-freckled Butter-fly
When Winter's frost is fallen upon his wing,
Hath only left life's possibility,
and lies half dead until the cheerful Spring:

But then the Sun from his all-quickenin' eye,
Darts forth a sparkle of the living fire:
Which with kind heat, doth warm the frozen fly
and with new spirit his little breast inspire:

Then doth he lightly rise and spread his wings,
And with the beams that gave him life doth play:
Tastes every flower that on th'earth's bosom springs,
and is in busy motion all the day:

See my gay Muse, which did my heart possess,
And in my youthful fantasy doth reign:
Which cleared my forehead with her cheerfulness
and gave a lively warmth unto my brain:

With sadder study and with grave conceit
Which late my Imagination entertained:
Began to shrink, and loose her active heat,
and dead as in a lethargy remained.

Long in that senseless sleep congealed she lay,
Until even now another heavenly eye,
And clear as that which doth beget the day,
and of a like reviving sympathy:

Did cast into my eyes a subtle beam,
Which piercing deep, into my fancy went,
And did awake my muse out of her dream,
and unto her new life and virtue lent:

So that she now begins to raise her eyes
Which yet are dazzled with her beauties' ray:
And to record her wonted melodies,
Although at first she be not full so gay.

Sir John Davies

Third Lecture: Most of Time Spent Reading Reports on Merry Wives of Windsor and The Shoemakers' Holiday.

Merry Wives: Shakespeare's only English play. Very Tudor-like. It is the only play, almost, that concerns itself purely with English propositions. In it everybody is in error. This is a pure English tradition; people absorbed in their own impossible errors. Labyrinth; Poiignant quality; sad; everybody does everything wrong. This is the basis of English drama...Catholic drama: basic theory. Character is only slightly changed from pre-Christian themes. In the Mabinogian (1st Book) you have the same series of errors.

Young people are wrong too in this play; no sentiment. All this changed in the 18th or 19th C. drama; there the young lovers blunder, but are vindicated in the end. In the Celtic tradition this has a more enchanted feeling; it is not so grim. In the later English Catholic play it takes on a grim quality underneath all the gaiety. All this belongs solely to an English play: it is a basic consistency in an English drama; for a purer example see Haywood's John, John.

There is an undercurrent in Shakespearean criticism which takes up the point that Merry Wives is his only contemporary English play. But it is totally wrong to assume that he was ignorant about England. Since he knew about everything else, why not his own country? No deficiency in Shakespeare. The point is: Shakespeare is trying to construct, or reconstruct the Kingdom of Christendom; His plays make a unit which has to be understood as a unit. The plays make a circle. All writers and thinkers had been doing this; Shakespeare was the last. It is the usual thing up until Shakespeare. Splendid effort. Attempt to solve the crises in English life. [I am told that the point he chose to attack society from, was the warrior class. M.H. says, that Shakespeare, Deloney, and Drayton make a Mandala in Eliz. times: Shakes concentrating on the warrior class; Drayton on poetry; and DeLoney on the working class.....but all addressing themselves to the same crises in England).

The Shoemakers' Holiday: is owed to Part I of The Gentle Craft, a novel by DeLoney.

Merchants and Apprentices liked to see plays about their own life. Court wanted to see this phase of London life. (MY POINT IS WHY THIS PLAY ABOUT SHOEMAKERS WAS PRESENTED AT COURT ON NEW YEARS DAY AT THE TURN OF THE CENTURY??? SOMETHING VERY INTERESTING THERE. MAYBE HAS TO DO WITH NATURE OF SHOEMAKERS** AND CONNECTIONS WITH KINGS)

Dekker was an intimate with the habits of London life. He was the perfect man to write such an entertainment. The Court assigned him. Cliches about London merchants. His play shows what London merchants liked to think they were like. (Marrying their daughters to nobels, etc.) It is a compilation of the affectations of the merchant's. Middle-class pipe-dream. Embodiment of the attitudes dreamed by London merchants. See, Eastward Ho (~~xxxxxxxxxxxx~~); See Four Apprentices of London by Haywood. See Knights of the Burning Pestle by B. and Fletcher, which is a fierce attack on Eastward Ho.

MORE HERRICK BIOG.

1629: Given Vicarage in a very remote section of England. Out of the way. He wanted to do his job very well. Realize that any other courtier of a later date would have grumbled and griped. Not so with Herrick. He was prepared to serve the king, even to give up poetry.

pg. 410 FAREWELL TO POETRY. *Epistle*

He has far greater strength than this poem would indicate. But it shows how much he thought of doing his duty to king. He didn't polish this poem or put it into *Hesperides* because he found that he didn't have to give up poetry. It made no sense after a while. He found no discrepancy between poetry and his vicarage (religion). He found that poetry was one of the centers around which English religious thought could recover. He might have gotten this from Herbert. Cf. The Temple.

He was sent to Devonshire--end of the world--near Land's End and Cornwall (where they even speak a different language). He was near Dartmoor, wild plain. He was under the Bishop of Exeter:

pg. 64 BISHOP OF EXETER.

Thus, the Bisop knew he wrote poems. He even sent poems to the Bishop; there was nothing untoward in a vicar's writing poems. As a matter of fact, he wrote court poems which he mailed to London from time to time. Was considered a court poet even though he was out in the wilds.

Lived in Devonshire from 1629 to 1640. Remainder of Caroline period to the Revolution. He contributed to Court entertainments in the '30s. Must have been mailing them to the Head of the Revels all the time. He was a court poet throughout the years when he was out of the way.

PRINCE CHARLES pg. 85 (such a poem)

In 1635 he came to London. Some poems were published at this time. A collection of poems about Oberon; a few of Herrick's poems on this subject were included.

Came to London again in 1640: Had a play, perhaps, to publish his poetry because he took out a copyright notice. The office issued a warrant which secured his poems. But this was often done just to protect the works; he may not have had a book in mind at this time.

War in 40's. Things were bad. There is a reference to Herrick in the state papers. The spy system in England was enormous at this time; they reported on everything. Herrick was in London for 6 months. A spy noted that a F. Parsons had a bastard by Herrick who has been loitering in London for 6 months very suspiciously.

ON TOMASIN PARSONS pg. 304.

Herrick wrote at this time uncomplimentary poems on Devonshire between 40 and 45. The section was Pro-Cromwell. Herrick detested everybody.

TO DEAN-BOURN pg 29.

Herrick was at open war with his parish, and was driven out of his holdings. There is an old oral tradition which HJI continues that when he left he pronounced a curse on his parish.

In the middle 50's Herrick was penniless, no resources. The point is that he didn't care at all!!!! He knew where valid action resided, and saw that he couldn't do anything at that time.

TO HIS HOUSEHOLD GODS pg. 111 (leaving Devon.)

He couldn't forgive his parish for how they acted toward the king.

DisCONTENTS IN DEVON pg. 19

Civil War: that was the showdown; everything had been building up and if finally came to that, You had to do something desperate. Cf. John Aubrey's life of ^{THOMAS} ~~John~~ Bushell.

Returned to London around 1695?

HIS RETURN TO LONDON pg. 242

Herrick's poverty: TO HIS FRIEND, ON THE UNTUNEABLE TIMES pg 84.

1662--Charles II restored the Parsons. Herrick returned to Deanbourn ~~xxxx~~ where he lived the last 12 years of his live. Therefore, he couldn't have hated it so much. Return he did. All of his anger was a result of the attitude of the people toward the King.

1674 Herrick dead.

(AN ORAL TRADITION: ABOUT TWO HUNDRED YEARS AGO PEOPLE IN DEVON COULD STILL RECITE A FEW OF H'S POEMS BY HEART (RELIGIOUS POEMS). THE ONLY POET IN ENGLAND ABOUT WHOM THIS IS TRUE: HIS WORK SEEPED INTO A POPULAR TRADITION).

In 1808 A gentleman went to Herrick's old Vickage. Asked if they knew Herrick. He was very well known. All knew that ~~he~~ had cursed the village when he left.---there is a long cycle of stories about Herrick's ghost. Remarkable that an old woman there repeated, by heart, nine poems. Everybody knew them she said; learned them by word of mouth. Herrick is the only English poet

whose work had a popular basis...107 years after it was remembered.
We know that the Litany was one of the poems the woman remembered.

(end of third lecture)

More about the Merry Wives:

This play is the basis for the solution of English Literature--
the opening up of its continuity. (THERE IS A CONTINUITY OF ENG.
LIT...FROM ANCIENT TIMES AT LEAST TO HERRICK.....SOMEHOW CONTAINED
IN AN UNDERSTANDING OF THE MERRY WIVES...) Look here for the
sources of comedy in European drama. Theory of Comedy...the basis
of Roman comedy too. There is nothing sad about it; purely
comedy of the most pronounced sort; in Haywood it is clearly,
pure comedy.

The point is: it represents an answer to a difficult problem.
HOW TO GET FREE (think of this in Bush. sense)
If you don't realize that it is funny (Life and the
error, delusion, deception, etc.) you'll never grasp it.
IT IS FUNNY. All problems of Roman drama are
involved with problems of liberation.

This applies to it in its Catholic development too. If you see
that it is funny, you don't get caught up in it. Thus, Liberation.
It is based on a system of despising something. You laugh at
what you despise. For example, Roman families used to get some
of the slaves very drunk. Then, let all the children see them
drunk. Kids laugh and then wouldn't want to get drunk them
selves.

When Elizabethan drama begins to realize that we get a series of
funny abuses. Happens in France too: Moliere is all bawled up,
"Thinks he holds mirror up to the world" that is nearly it, but
not it at all. See the subtle difference between holding mirror
up to world, and theory of comedy. (SEE INTRO TO IDEA OF THEATRE
BY FERGUSON.)

Comic subject: people going astray in a labyrinth. It is the
most important thing in English comedy. See question through to
the end: writer was totally in ignorance; screws up again and again.

19
The period of poetry from 1850 to 1910 is very interesting because it is the final and absolute end of English poetry. Thus it is good to study. Curiously, it has its own character.

See Andrew Lang; The Singing Rose. Versification of an episode from an old French Romance. Lang gets his material from a distorted source. A good 1/3 of French Romance is a garbled transmission of Celtic material.

The true story of the singing rose and the wandering grass is that the grass is an herb which acts on people that everything goes wrong. These are two very grave things: the Singing Rose is what everybody wants to get. Any rose would be a singing rose if you didn't get tripped by the Wandering Grass. The point is that when you look at a rose and see that it is a sound, then roses begin singing. You must see that their structure is VOCAL. (Sounds located in Chakras ? or Shabda??)

HIS FAREWELL TO SACK pg. 45.

Written c. 1627. Revised. Compare with Farewell to Poetry and see how much stronger this is as a result of the polishing. There is a companion poem, WELCOME TO SACK--pairs like this are always separated in Hesperides.

Doctor advised Herrick to give up Sack. It was the drink (sherry) of the English upper classes from later Medieval Times to the Restoration. (Malmsey also) Most of the poets drank it.

See Francis Beaumont's Letter from the Country to Ben Jonson.

It throws light on sack drinking. ~~And mentions Herrick in connection with sack~~

Herrick mentioned in connection with Sack drinking appears in poem: Epistle to Dr. Weeks by Sir John Mordaunt (1658)..Weeks was the closest of Herrick's friends. Both had vicarages in Devonshire. The only reference to Herrick post 1650. Associated with Sack.

X CORINTHIA'S GOING A MAYING pg. 67

Pre-Christian English holiday. First week in May. Young people went to woods gathered branches to decorate the houses. Vaguely associated with Catholicism at this time.

Try to solve what goes into this poem; it is the substance of his poetry. What Herrick aims to do.

UPON PRIG pg. 71

Essential to the theory of poetry. Hesperides; Epigram in the Roman sense; like Martial. Often marks poems like these "epi"
Rarely longer than a quatrain.

UPON BATT pg 72.

Pure form of Herrick's epigrams. Very perfect. Astonishing achievements of pure technique of poetry.

Earliest epigram in the book that is not prefatory. He goes on for the longest period without an epigram right at the beginning before he brings one in.

UPON BLANCH pg 33.

Perfect description of a certain kind of face: comes before you distinctly. This sort of thing is usually cut out of the book. But the work is incomprehensible without them.

Note well: Herrick is never delicate. Critics are strangely contradictory, they cut his poetry and then call him "delicate."

THE VISION pg. 51

Tells that he is not delicate: "

And chiding me, said, Hence, Remove,
Herrick, thou art too coarse to love.

THEORY ABOUT HERRICK: First, apart from any theory the poetry is just wonderful. That's all you need.

Herrick tells what part his epigram plays.

THE HONEY COMBE pg 288.

If thou hast found an honie-combe,
Eate thou not all, but taste on some:
For if thou eat'st it to excess;
That sweetness turnes to Loathsomness.
Taste it to Temper; then 'twill be
Marrow, and Manna unto thee.

REPLETION pg. 298

Physitians say Repletion springs
More from the sweet then sower things.

LOVE IS A SIRRUP. pg 297

Love is a sirrup; and who er'e we see
Sick and surcharg'd with this sadietie:
Shall by this pleasing trespassse quickly prove,
Ther's loathsomnesse e'en in the sweets of love.

This theory was well understood by the poets.

The Soul Is The Salt

It is monstrous to doctor up his book: See:

HIS REQUEST TO JULIA pg 21.

Better 'twere my Book were dead,
Then to live not perfected.

Truth is, he did perfect his book.

ODE pg. 72.

~~xxxxx
This is on H. Is dead brother~~

Herrick's
This is on H. Is dead brother

TO HIS DYING BRO. pg 73.

THE OLIVE BRANCH pg. 73. note force of feeling.

He doesn't put these poems in chronological order.

Note Epig. after: UPON LUCHALORE

A DIRGE pg. 89

Following this is an epitaph upon his own tomb. The humor lies in a comparison between what he asks for the tomb of Stuart and himself.

THE FAIRIE TEMPLE pg. 90

This forms one of a group of 3 or 4 (1635) published before. Poems about the Fairy court. Herrick separated them in Hesperides.

OBERON= King of the Fairies. Based on a confusion. Goes back to Huon of Bordeaux: French Romance of three parts: 1st is old; 2nd is 150 yrs. later; 3rd is 100 years after that. Second and Third parts are bad; but the first is a good example of the old French style.

This Romance was brought to attention in 16th C. The French republished it then; and it was translated into English in 1515. by Lord Berners. . Very popular. In it the King of the Fairies was said to be Oberon. This chanson was said to be one of the sub-branches of the Charlemagne cycle.

Blunder when Shakespeare wanted to make use of the subject in the basic character of english thought: Unfortunately the name Oberon has nothing to do with Celtic fairies.

The whole of the Charlemagne cycle has to do with and represents the Teutonic element of French literature. France is a Teutonic nation; Habits of mind are Teutonic in character.

Oberon is a famous figure in Teutonic literature; however, the name is garbled. It is really, ALBERICH, King of the Gnomes. You find him in the Nibelung.... also in Das Rheingold. And the gnomes are worlds different from Shakespeare's fairies.

What were the Elizabethan writers trying to do by reconstructing the fairies? This is a central subject to English tradition. Note that in the preface to the Wife of Bath's Tale they were considered so old that Chaucer couldn't think of them. It was the oldest thing he could think of in English literature. All thought of them ceased after 1650 anyway.

Another major form of Herrick is the Epithalmie: poem to be sung at a marriage ceremony: form of choral poetry in Greek and Roman literature. There are at least three in *Hesperides*.

Herrick follows Roman manners of ceremony. Wrote for real weddings.

A NUPTIAL SONG pg. 112

Crew was the second closest friend of Herrick.-- c. post 1630. This is the most thorough paced of his formal Epith. Elizabethan poets used this form a great deal, see Spencer's *Prothalamium*. Proper form is a choral ode: Odic shape of the stanza here in Herrick. Regular arrangement of lines of different shape, repeated. It echoes what has to be in a choral ode: Song and Dance. The choral part refers to the DANCE. People who recite it at some time go through a series of steps. It has to be regular, and the formation is repeated over and over again. We know that this was done but we have no record of how they did it in Roman times.

In this poem notice Perfect Progression of Ideas. (Bride approaching the house of the Bridegroom)

Stanza 4: form reserved for Hymen. Formula preserved from the Roman ceremonial. ("O" in Herrick but actually as "IO" used only for Hymen and Bacchus).

Marriage, you must realize, was not common in Classical English life. only in questions of estate, connections, and state. Eliz. poets rarely married...of course, the poets had no connections. In a bourgeois society....the shopkeeper must have a wife. The merchant class thus always got married very early. It is a cockney attitude.

No nonsense--Eliz. drama--Marriage arranged and performed at once. Once the marriage was decided on, you can see in the plays, it was performed immediately. There was no such thing as courtship or sentiment connected with it.

In the 18 and 19 C. the Church started playing a large part in the focusing of bourgeois ideas.

Up until that time the majority didn't do anything until there was

a child. Then the parish forced marriage so they wouldn't have to support the bastard.

Marriage was considered formed when the couple went to bed, by mutual consent. Thus young men undressed groom; girls the bride and locked them in a room together. Consumation was considered marriage. Therefore, the wedding party had to be large and very diverse. Large so that in future years there would be living a witness to the wedding in case any question came up; and diverse for the same reason--so that somebody would be living who had witnessed the consummation. That is also the meaning behind the giving of gifts. Bride and groom gave good gifts so that the guests wouldn't forget.

This poem by Herrick is his most famous Epith. although the last one in the book is his best. (Remember he reached his fullest power in poetry from 1630 to 49)

CONNUBII FLORES pg. 220

This is the greatest marriage poem in English. The whole of Herrick's idea of society: Religious; young men; maidens; old men; women. Each speaks in its own voice and gives its own sort of advice. You can see the way that society works by studying it.

25

Herrick:

HERRICK'S THEORY OF THE SENSES:

PG.100

THE PRESENT: OR, THE BAG OF THE BEE

X. Sense of taste. Herrick is doing something very complicated here. All these poems of the senses have their counter-poems. Herrick in these counter-poems expresses the ugly side of all the senses. EG.

UPON MEASE. EPIG pg 142

Mease brags of Pull ts which he eats: but Mease
Ne'r yet set tooth in stump, or rump of theses.

Sense of Smell: Perfumes many poems about.

Counter Poem: The Custard pg. 47

Sight and Color: The Lilly in a Christal pg 75

Consummate poem on the subject of colors.

Hearing: To Music pg95 In this poem all the sense are mixed, which is the usual case with Herrick.

Counter Poem: Upon a hoarse singer pg. 152

Sing me to death; for till thy voice be cleare,
'Twill never please the palate of mine ear.

Touch: The Vision To Electra pg. 20

Interesting study of the sense of touch.

Herrick is very thorough in taking all the aspects of the senses into account.

Another sort of sense of touch: pg17 Love's Play at Push-pin.

Another: Upon Sudds a "aundresse pg. 98
Study in Textures.

Another: To The Detractor pg 66. (fellow = rot in fingernail)

All of Herrick's poems are engaged in the senses. The way he proceeds to go about constructing a poem. It is, for him, the main basis of poetry.

COMPARISON OF MID SUMMER NIGHT'S DREAM and Herrick's Poems about Oberon. The major Elizabethan poets wanted to develop the subject: Oberon in all the tales is jealous of Titania/Leb. Oberon quarreling with Titania; has good reason to be jealous...see Midsummer Night's Dream. Similar to the quarrels of Jupiter and Juno; Hera and Zeus. They are usually jealous and angry. A picture of the couple, the heads of an ordinary household. Characteristic. That's the way the Greeks and Romans portrayed their gods.

The Eliz. failed in what they were trying to do. Shakespeare and Drayton, that is. They made many mistakes. On the whole, they got just enough to be important on the subject. What Fairies really are.

Technically speaking, what are fairies?

In order to find out you have to go to a system which was halted while they still persevered in their original meaning: Sanscrit.

Word is similar to Fée in French and Fata in Italian. Both are garbled; foreign to what's their.

They are imbedded in the structure of Aryan thought.

In Sanscrit Fairies are called GANDHARVA.

Shakespeare has a little idea about what they are about, which indicates the brilliance of his study. Herrick, because he is not trying to do what Shakespeare was attempting, comes even closer.

Very Important (but not all)--they must have some relation to procreation. There is no embryo formed from a coition unless there is a Gandharva present. In the garbled English Tradition the Fairies change children in the cradle (changelings). That is not close to the original meaning--and makes little sense.

Relationship between birth and child. This is a form in all old stories. All fairies are invited to bring gifts at the birth of a great person. In both cases, the English and the Celtic, the emphasis is on the dismal aspects of it. This is a Christian Reaction to Pagan thought.

Shakespeare had it very right though. Fairies appear at the wedding bed; bless it to be fruitful. He's seen through most of the mistakes.

Another Gandharva function: Buddha knew what the fairies were. someone asks:

What are Gandharva?
I will tell you what they have to do with.
If you break off a branch there is a
perfume.....

Coincidental Haiku from other course:

Breaking off a twig
perfume issues from the brushwood
Dead of Winter

Can't tell you the meaning of all this...very complicated.

Herrick is working at the problem in another way. He doesn't care about the fairies in English life. He doesn't find out what they really are, so he doesn't go wrong. He is after something very different. Take the fact that the general idea presents a new conception in the senses... Comes out of Queen Mab speech in Romeo and Juliet. That is the essential point Herrick is making.

Herrick opens out a whole new continent of the Senses in his fairy poems.

OBERON'S FEAST PG. 119

Herrick is trying to show the structure of the sense which underly this. He shows an entirely new vision: very small. He's describing elfish things. Showing how you can explore this sort of thing; not accurate to the Gandharvas.

OBERON'S PALACE pb 165

Preceded by To the Little Spinners (Spiders) this is very important.

Herrick's theory of the senses very different from anything in English Literature.

Herrick understands the sense; comes to grips with it (unlike
Spencer, Shakespeare and Dayton)

NOW WE READ POEMS IN A ROW.

The Silken Snake. pg. 116

Watch=sky blue.

Upon Himself pg 116

(Learn 80 lines of poetry by Herrick. His technique is so
rich that you can't grasp it unless you turn it over in your
mind. Memorize 80 lines including 5 distiches)

To Virgins pg 120

Weakness of women

Vertue pg. 121

Quality of Vir= Man; manly, Honorable in Herrick's sense

Upon a Child That Dyed..pg. 123 Epitaph is the most formal and
pure kind of Epigram.

Upon Sneape. Epig. In these two epigrams Herrick is giving the
whole history of the Epigram. The child Epitaph is in the old,
pure style 2nd Century. The Sneape epig. is Roman much later.

The Entertainment pg 124

Shortest Epithalmium. Bride and Groom were not to step on
the porch, but were married by the Minister from the Porch.
Probably was sung as bride and groom approached the altar.

Song after it, probably for the same wedding

The Good Night pg. 124 (sung at the consummation)

To Daffodills pg. 125

Very subtle verse structure.

Starts off with ordinary couplet in 14ers. Ends with one 14er.

But, middle passage is complicated

Middle Section: 2 syllable verse
6 syllable verse rhyme
2 syllable verse (internal rhyme with middle of
6 syllable verse second 14er)
rhymes with last 14er)

Herrick makes a couplet out of a 6 and 14 at end. full of immense effects. Evaporating feeling. What it really means to write in verse.

Herrick is very rough and coarse in basic nature. It goes well with the picture we have of him. Very rough.

If he can write so that he baffles people that are incompetent then he is probably great. Nothing more remote from what he was really like than what popular opinion thinks of him.

The Bracelet to ~~Julia~~ ^{Sylvia} 240 (12s) Sylvia

Study this carefull. Love poems show tremendous passion. Critics say that he doesn't show much passion. No poem in English shows quite as much as this.

The Christian Militant pg 128

How he saw the true solution to all the questions of the Civil Wars.

To Larr pg 131

Shows how he felt, actually, about leaving Devon. Hated People; loved the place and his home.

His Age pg. 132

Means his old age. Horace addresses an ode to Posthumus. Herrick is here showing the fullness of his strength in the "oration style. Tries to show the real values of the Horatian for English poetry. He doesn't imitate, but tries to get the tone. The subject of a "oration poem is brought in very late, just when it seems that they will never get there, and very obliquely.

Poem is nothing like Horace at the end. Not meant to be. Herrick wanted to show something valuable to English thought. More ancient in its feeling than Horace.

Perfume haiku---break bough---sound---perfume issues---poetry

31

REVIEW

Sonnet come into European literature in the 16th century. Herrick grasps the point exactly. Others don't grasp it too closely.

ROOT PRINCIPLE OF HERRICK'S POETRY: The essential thing. I will only indicate it to you.

Principle of Two: Two opposites (incompatible) are both expressed. Like saying something impossible. (Illustrated in his regular poems and his epigrams. Profoundly handled is the root idea of his thought.

X pg. 61 Faire Days: or, Carnes deceitfull

Complicated. He declares it incompatible at the outset. Other series of incompatibles worked in.

X pg. 96. The Changes another example.

X pg. 105 Comfort to a Lady Upon the Death of her Husband

Note also fine long pentameter line.

X pg. 117 Upon Love seems puerile until you understand the larger method. This poem makes sense if you understand that.

The first poem in the book starts the theme; sets the key.

X pg. 7. Upon Julia's Recovery

Droop, droop no more....(says it right there)

X pg. 17 On Himself

Strangely ominous tone in the first "Thus" see also the

X "Then ah!" of On Cherry Blossomes for same tone.

pg. 417 Upon a Cherrystone sent to the Tip of Lady Jemsonia
Waler ves eare

Presumed that one-half of the stone was carved into a death's head.
"of limbs and colors" possible meaning.

X pg 101 The Hock-Cart

In opening poem "I-sing of Hock-Carts..."
 Lords of Wine and Oil has been objected to as not English. But it is perfectly good old Testament reference. Right for Herrick.
 Hock-cart is last cart of Harvest. Pre-Christian remains.
 Such a cart as decorated. Giddy festival. At this time of the year the farm laborer was of some importance. Rather submerged up to this time. They put white sheet over the horse...
 The last few lines are pure Herrick. Strange irony. Chilling.

PRINCIPLE WHICH HERRICK SHARES IN GENERAL WITH ELIZABETHANS...NOT SO IMPORTANT (SEE TANTRA NOTES ON KAMA*WALI)
 Obligation to Mention the Genital Organs. This is the basic principle of Elizabethan Drama...essential...not understood. Nobody has studied it. Shakespear like all the others does it. Herrick too.

pg. 16. The Vine ("oh dear" lady next to me says)
 References have to be blunt "pizzle was erected" emphatic, pointed. Very specific in terms of physical characteristics. Not salacious. Disappears later in English literature. The Restoration is just a continuation of the salaciousness.

Developed--the basis of Athenian Comedy. Aristophanes. There is a "must" about it. Allusion to the actual form of the genitals. Actors work fake genitals (probably origin of merkin)

pg. 404 The Description of a Woman

Firesome poem... left it out. Around line 69 there is another description of genitals, and another meaning of Hesperides.

pg. 19 Cherry pit

Here both genitals are mentioned. (Game of pasting cherry pits on each other to see which will fall off first).

ANOTHER IDEA: EATING FOOD IS A CEREMONIAL

Eating should always be a fest. Vaure, but lofty character.
That is the point of Latin. It is very celestial and center
of social communication among friends.

pg. 321. To His peculiar friend....

One of the most crucial things in Herrick
worts=greens.

Pre-Christian idea. Disappeared at the close of the 15th Century.
Communion; agape. Borrowings of universal customs

pg. 208. A Frolick

cecubum=good classical wine.

Only one meal---lunch: banquet every day. Prodigious meal.

pg. 250 Smell of Sacrifice

Never kill anything just to be eaten. But for
sacrifice.

pg 39 A Lyrick to Mirth

Wilson and Gotiere famous musicians. Wilson=lutenist
Gotiere=singer

Bite the bays=things that were done in celebration of Bacchus.

pg. 138 General reading.....

pg. 139 In On Julia's Picture "Sciography" is rough pencil
drawing before paint.

~~Her legs and her almes~~ Her Legs and Her Almes

is a joke.

pg. 139 The Rainbow Herrick's two-part method: terribly
distressing.

pg. 140 The Meadow Verse - written for an actual Devon festival.

pg. 140 The parting verse, the feat there ended

SING at end of Meadow festival.

At four or five places in his book Herrick re-begins it.
This gives it new impetus. Such a new beginning is the
(dedication) poem on page:

pg. 141 PHILIP, EARLE OF PEMBROKE, AND MONTGOMERIE

pg 144 His Lachrime or Mirth turn'd to mourning.

pg. 144 Upon Shift "new" - molt

pg. 145. Anne Soame

"marvelous poem...Terrible rough; just note how rough it is.

Respasses = raspberries.

Warden = bear

Terrifying hugeness. "Tidal Wave"- Immensity of Herrick's poetry
this poem is the epitome of.

Pomander = sachet; ball of scent carried about; or box for it.

pg. 145. Eliz. Herrick

Something terrible coming out here; tries to prevent it.

pg. 146. Panegerick to Sir Lewis Pemberton

This has the same meter and line as Country Life to His Brother

This is later and flawless.

Brilliant meter 10/8 cuplet. Invented by Ben Jonson.

~~xxxxxxxx~~ Used now at the summit of Herrick's powers. More
flowing than before; more ease added.

The Panegyric is a set form.

Compare this with the earlier poem for an insight into Herrick's
development of method.

Lines 100 - 115 of this poem should be studied for the
supremist flow of Herrick's verse.

pg. 151 Prew Prudence Baldwin

pg. 152 How Pansies or Hearts-ease came first.

Word comes from Pensee french for thought.

try to discover the connections between the poems.

pg. 155 TO his Booke Here he names ballads. Debased 17th
century versions of these things which earlier were quite good.
They got distorted in Herrick's time.

pg. 156. The Mad Maid's Song.

An enormous poem. Herrick seems to have a genius for saying terrible things.

~~XXXXX~~
~~XXXXX~~

Vocab: Lawn: = fine muslin or cambric
cowslip = form of marygold, wild found in pasture.

pg. 158. Upon Bridget--trans. from Martial

159 To Sycamores "I'm sick of Love" pun sick amour.

A Pastorall pg 159

Sung; actually formally acted at court. It is a cantata.

pg. 171 Upon Himself

pg. 173 Littleness no cause of Leanness

Very well placed in book. Has to do with the shortness of his poems and his epigrams.....

On feeds on lard, and yet is leane;
And I but feasting with a Beane,
Grow fat and smooth: The reason is
Jove prospers my meat, more than his.

pg. 178. The Wassail Chorus at XMas. If you didn't give them money the curse you. Real sense behind the custom as the poem is made to show

Stanza two Manchet: is good bread.

This poem is related to the point of Christmas. It is the definition of the entire full-year.

Note Herrick's method of two and the very awful suggestion behind it.

pg. 180. Upon a Lady

Old theme that you can't conceive unless she is more lustful in coition.

YOU SHOULD BE, BY CAREFUL READING, GETTING SOME INCLINING OF WHAT HERRICK IS DOING IN THESE POEMS.....

HERICK

Comparison of Nymphidia of Drayton with Herrick's Oberon Poems

See also Wife of Baths Tale.

Point one. Position of women. (Interesting to note that Voltaire put the story into French verse). Drayton immediately, in his poem begins talking about Chaucer. Natural and easy possession of all knowledge in his tone. Women, by their serene quality manipulate the men and make all things well. Nymphidia, Wife of Baths Tale, Merry Wives of Windsor, Greek stories. Influential part that women play.

Nature of meter in Nymphidia...Iambic tetrameter; 8 line stanza 4th and 8th lines trimeter. Rhyme scheme: a,a,a,b/c,c,c,b. Think of it as four beats and three beats with an otiose syllable in the three beat lines giving it that "falling away" quality.

8 Lines constitute two sentences: "hat is the relationship between the halves of the stanza.

"Current" means something outmoded; useless; fadish.

"The way opposites become intimate; illustrated in Drayton's sonnets. Note the actuality of Drayton: actuality of senses; what is there when you turn up a stone; all these for all time; valid for everybody. Drayton is trying to solve the total synthesis of Western thought...like Shakespeare. Herrick is not trying to do anything of the sort. He takes a part of classical thought and tries to get that perfectly right..the theory is that if he does get it correctly he gets the total situation. Fortunately, Herrick got it perfectly right; no one else after ~~him~~ him did with the classical form.

Herrick tried to approach the universal by grasping one theory. He took a theory which others affirmed and brought it through. (Spencer was one of those who affirmed it) He did so without the use of other elements...which Drayton used.

See THE MUSES ARE LISTENING by Drayton; important to all Caroline Poetry. Rather bad verse though. Herrick uses the Oberon poems to add new sphere to the problem of the senses. These questions are not of any real meaning to Drayton. You must understand that Herrick knew Drayton's work and was writing after Drayton had made his accomplishment. See also the difference in tone between the two: Herrick's archaic, archetypical quality; Drayton's ease, playfulness, etc.

THE DRAMATIC STRUCTURE: HERRICK'S ABILITY WITH

Herrick's dramatic structure is very diverse and powerful. Never wrote a complete play, but he wrote dialogues and dramatic interludes, which might constitute each, half of a scene of a play. He concentrated into each of these a large amount.

X The New Charon pg. 416

Popular theme. Scene the shores of Styx, underworld. Harsh Charon...jokes early on his harshness; but he has to change his tone and feelings in a very short space of time. See the structure of that change. This was a cantata; probably there were musical interludes, and the whole work might have taken a half hour.

The Second Charon passage: "I will be gentle as that Air which yeelds
A breath of Balm along th'Elizean fields.
Speak, what art thou?"

said in a hard, coarse voice: meant to be funny

Very Important: the speakers are two different opposites of Herrick's own character. The Euc. should be very smooth and polished. Into this poem is cast all of the principles of his poetry.

The Sum of Herrick's Thought lies somewhere in this theory of opposites. But it's character defies the labeling I have given it; it is totally baffling, undefineable and vast.

To Silvia To Wed pg.8

Chilling horror in his poems is the opposite of the sweetness. The sweetness is the easiest thing to grasp, and everybody does; but critics who think that Herrick is all sweet are ignorant. Without grasping something of this theory of opposition whatever it means to you: you cannot understand Herrick. The horror gathers force from the sweetness it is meant to oppose. It is what makes it disturbing; horror as an end in itself is not the intention.

"Devoted" = consecrated--in the Roman sense.

Upon his Sister-in-Law, Mistresse Eliz: Herrick pg. 23
Wife of dead brother. See how last words "Deare Farewell" in its formallness gets all the force of the poem. The word "Deare" takes on huge meaning; and the already complicated word, "Farewell" takes on additional complications.

X The Cruell Maid pg. 60

People read this over lightly and don't see the consummate technical skill behind it. They are unmmndfull of the immense effort Herrick puts into seemingly easy poems like this. The effortless quality is deceiving.

But, this poem is immensely passionate. It has been said again over and over by hundreds of hack poets; but none can captured quite the potent feeling of this .

X To Laurels 30

Simplet exercise than above; brilliant, thoggh. Technical excellence. Structure of verse...the way it leads to the last line;

4-6-4-6-10
4-6-4-6-10

Study the structure of this.

HERRICK'S LOVE POEMS

Undoubtedly he is a lover; absorbed in love. But, one is astounded as he repeatedly says the opposite of the love poems: and the bold and outrageous way of saying the opposite. The principle of juxtaposition is working here.

Poems make this point: every 5 or 6 pages he breaks the thing with a contradictory poem.

X The Frozen Heart pt. 8

The incompetent critics don't see this: interpret such poems in a Freudian sense as compensation etc.
Following this poem is:

X To Perilla pg. 9

See what happens when you put these two together; nobody in English literature understood the principle of what happens and did this. but Herrick.

His Answer to a Question pg. 12.

This poem comes but four pages after:

To Silvia to wed pg. 8 .

That is the essence of what he is doing.

To Love pg. 17 .

On Himself pg. 17

This is an outrageously unflinching way of carrying out his scheme. Astonishing that nobody mentions this in criticism...it is essential to understand what Herrick is doing.

Upon Love pg. 28

Upon Cupid pg. 63

A Ring presented to Julia pg. 65

Not To Love pg. 102

Upon Love pg. 222

Now, here is an example of a poem written to a specific occasion. This poem was written to a lady he was intimate with; there is ~~no~~ no other explanation for its complexity and its allusiveness, or its mystery. Can't be figured out. It is a personal matter, and thus the poem is obscure. Here you can bet that you have a poem written by Herrick during a love affair:

To His Closet Gods pg. 227

It is important to remember amidst all this labelling, that Herrick's poems express the view point of one man; he says over and over in many places that it is his personal work here. Man point of view. It is really hard for women to read these poems; they seem so removed from feminine experience. But for a woman they encourage womanly feelings--not such a common thing these days. A man will find these poems real, common and familiar.

ALL THE SUBJECTS OF EXAMINATION IS FLOWERS

The Flowers Change colour pg. 15

How lilies Came White pg 74

To Ranunculus pg. 74

To Violets 83

Important Note: Herrick's poetry is so consummate that it can't be defined. Our descriptions here are just an attempt to loosen it up for future examination.

A Meditation for his Mistress pg 87

Note line in stanza 2:

You are a lovely July-flower
Yet one rude wind, or puffing shower,
Will force you hence, (and in an hour).

These lines are expanded brilliantly into the poem:

To Primroses fill'd with morning dew pg 104

(Memorize Upon a Flie) pg. 185

Precents..187

"Wax" is play; usually people wane when they grow older. Wax means to increment and gain in luster.

1st two poems on pg 187

How he would drink his Wine

Fill me my Wine in Christa l; thus, and thus
I see't in's puris naturalibus:
Unmixt. I love to have it smirke and shine,
~~What mad-man's he, that when it sparkles so,~~
Tis sin I know, 'tis sin to throttle Wine.
What Mad-man's he, that when it sparkles so,
Will coole his flames, or quench his fires with snow?

(and)

How arisolds came yellow

Jealous Girles these sometimes were,
While they liv'd, or lasted here:
Turn'd to Flowers, still they be
Yellow, markt for Jealousie.

Can you see what he is doing here?

Winding and Bussing no. 189

Bussing comes from Roman word BASSIA....th t is what he is refering to.

HIS WINDING*SHEET pg. 189

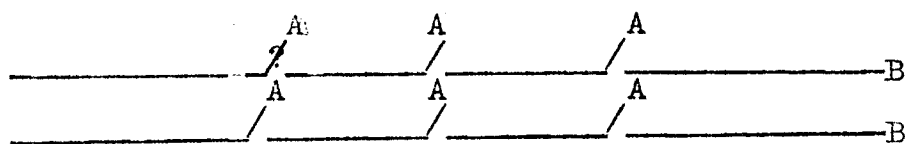
THIS POEM IS THE MOST IMPORTANT TO ALL HIS THOUGHT. IT COMES
RIGHT AT THE MIDDLE OF THE BOOK: HE SAYS OUTRIGHT THAT HE IS TELLING
THE SECRET OF HIS POETRY. THIS POEM OVERSHADOWS AND COLORS ALL
THOSE IMMEDIATELY FOLLOWING IT.

Look at Drayton's use of male and female lines.

Wordsworth's Skeleton in Armor is in the same meter as Fair Stood The Wind. But it is an indication that you have to know the grammar in order to write in a meter. Wordsworth thought that all he had to do was just to rhyme the endings. This shows how you can fail with the meter handed to you.

The long line is one of the most crucial things in English poetry. Attempt to get long line of Arabic poetry:

(3 internal rhymes in Arabic)



The moving finger writes and having writ moves on
Nor all your piety or wit can lure it back to cancel half a line
(one internal rhyme in above)

Actually, the English four line; 8,6,8,6; a,b,a,b, line is a couplet. In Drayton's poem the otiose syllable - female rhyme - tends to emphasize the stress.

Nymphidia: people always talking and speculating about the Fairies. "Think of Irish life 80 years ago" Such a person alluded to in that stanza was very common in England at that time.

Up until 1640 that was the situation in England.

See: A PROPER NEW BALLAD by Richard Corbett.

The Fairies Farewell

One of the most famous early Caroline poems. Strong and bitter poem on the collapse of English life. Vague connection between the fairies and Papacy; taken up a little by Herrick.

666666666666

"So Superabundant joy shall be the executioner of me"
That line is the root structure of Herrick's thought. Unique in English poetry--nobody else has vaguely explored it as Herrick. Drayton's Sonnet antithesis: reaches a point of power, when it is in flux it is so intense it is baffling (?)

That is the function of a sonnet. Herrick is not interested in what a sonnet does; his love poetry is derived from Greek and Roman poetry. (The change in the sonnet is part of what HJL means, I think; this flux--see Tantra notes).

See the last lines of New Charon; terrible sarcasm, as usual in Herrick. Terribly cutting tone in Herrick without being pointed. You don't know what to expect when you are reading Herrick: he can come around and hit you on the head.

To Virgins, to make much of Time. Pg. 84.

Note the irony in the first lines. Everything is fully accomplished in this poem; contradictions aren't there to bring about a stalemate, but something effective, that's the way to weed out mere 'figures of speech.'

See: Corinna's going a Maying pg. 67

Determined effort to describe everyday customs throughout the year. That makes up a good part of the intentions of the book.

STUDY HERRICK**EXACTLY WHAT HE SAYS. THAT'S THE FINAL TEST OF ANY POET. Herrick is a valid poet therefore because that method is true for him. A bogus poet depends on all sorts of bogus things to make his poetry effective, and the reader has to bring all sorts of information with him. But by sticking to the exact meaning of a valid poet you will get precisely what he wants you to get anyway: that is the test.

SOUND OF HERRICK: Most rewarding poet to study in this respect. Knows the real nature of poetic sound. Skelton and the other Tudors were better in some ways, but after 1540 no one every again did it as well as Herrick. Shakespeare was very rudimentary in this respect. Drayton was aware of this problem and works with it all the time.

Shakespeare ~~less~~ qualified in the final root problem than Drayton. Drayton lost ground as he grew older. The only way to improve sound is to improve the root qualifications. (See this in reference to Haiku as a problem in Sound; and as an exercise in Yoga).

[The roots of Drayton's Odes: Ronsard to Southern's Odes (?)
to Drayton's Odes.]

Very few of Herrick's poems are other than this recondite theory we have been discussing. An example, though, of a real poem in that ordinary sense is the one we read: To His Closet Gods. pg 327. You will note, that this real poem to a real person on a real occasion, has a somewhat different character than all the others: these poems make up about only 5% of the work, and Herrick found room for them in his book.

There is in these poems a slightly stuffy feeling. Perhaps the stuffiest poem in the book is found on page. 326.

The School

This is a poem on a girl's school; to a real lady.

The Closet Gods was written between '27 and '29
The School around the 40's

You can put these two together and note the increase in poetic potency. In common they have a plain, straight-forward approach. But they come out starting stuffy if you are steeped in the main scheme of the book.

This does not mean that the rest of the book is not full of LIFE. Don't get absorbed in the theory by any means: "not in the sense of actuality as in Haiku class, do I mean 'life.' These poems are not pseudo-metaphysical poems such as Donne would waste his time on, but are full of a sense of life.

EXAMPLES: Being once blind, his request to Biancha. pg 32

Here is a poem with an intense actuality of life: has nothing to do about him really, he never went blind; but in it is a actual presence of everyday things and life--which is all Herrick is concerned about.

To Meadows pg. 110

Everyday life of a meadow outside of town: that's all that Herrick is all about. The literal meaning.

He changes the first verse so that he can open out into the others. Note that he changes the "ye" to "you" thus opening out the sound. The verse opens out very far: all of a sudden it flows out; gives the strong impression of length. Technique is infinitely dazzling.

Here is an example of the perfectly real character in relation to love poetry.

The Poet loves a Mistressse, but not to marry pg. 160

Tone of perfectly common-place; that's the real point.

Poems about his everyday life as a vicar

To Julia in the Temple pg. 168

Few people actually went to Church on weekdays. Commonplace realities of religious procedures.

On Gelli-flowers begotten pg. 74.

These are the July flowers he referred to in the opening poem. Puts flowers on the table as he kisses her. Then acts surprised. "By love I vow"-meant to be funny; no one can be expected to tell the truth by that vow.

Meat without mirth pg. 197

Actual presentation of thing that occurs in courtship is exemplified in The Wounded Heart, pg 10

here is a grasp of the real force of feeling...what such feelings really come to.

WHAT IS THE PURPOSE OF HERRICK IN REGARD TO THE CENTRAL OBLIGATIONS OF EUROPEAN POETS.

Synthesis of all the strains that go to make up poetry: this is major concern from 1450 to about 16?? Herrick doesn't proceed on that method at all. How does he take it into account, though. If he failed in his poetry to account for it, his poetry would have collapsed. It is what causes the collapse of poetry after Herrick.

It is not possible to write poetry unless you grasp that problem.

Jonson was the first major English poet totally absorbed in the fatuous love of Roman poetry. Herrick was one of Jonson's children.

Dangerous thing. Poets went down on that principle. But Herrick is too sound to make that mistake. Herrick centers on Greek and Roman poetry. Other poets tried to solve other various view points. Herrick's view is brilliant: "If I really solve one point - Greek and Roman poetry - get to see precisely as an everyday proposition - then I will have got to same place as everyone who solved all the points of view."

If I can see what everyday life would be of an everyday person in Rome (not the poets like Horace who were late, ignorant of those important things, and the exception) then I could get the valid thing. He probably could have done better if he had picked up another strand: Semitic or Celtic lit.

Other poets try synthesis of cultures to get the total view because they could not get one view clearly enough; so they tried to piece it together.

EXAMPLES: To Anthea pg. 11

How he gets sense of classics. Sense of actual which he gives to the formal Roman terms. Exactly what would happen in a Roman house. Point of all this lies in the commonplace. It is what saves Herrick. If you follow the literary Romans you go out the window with error. By taking the commonplace you avoid mistakes.

The Parcae pg. 18

Ancient classical view point. Gets down to Greek basis of Roman life. Does this instinctively. This is a pre-Periclean (valid-see Pre Platonic Philosophy notes) idea.

To His Mistresses pg. 10

Female witchcraft. PrePericlean. Greek life collapsed after the height of Athenian power, or during it.

HERRICK'S RELATIONSHIP TO THE GREEK AND THE ROMAN POETS.

pg. 80 To live merrily, and to trust to Good Verses.

Roman poets: connection to Horace, Martial. The Martial connection goes very deep; three out of four epigrams are framed from Martial. Structure of the Book is indebted to Martial who put out books of short poems. However, his books are small compared to Herricks.

His Wish. pg 294. Very good translation of Martial poem.

Upon Julia's washing her self in the river. p. 294

Free translation from Martial.

There are a whole series of prefatory poems which are owed to Martial; Martial did the same thing by writing quite a few prefatory poems to his books.

Pg. 6 To the Soure Reader

Imitation of Martial

Tibullus was also a very great influence. On all of European poetry to be exact. Right to the end of the 18th Century he was read very thoroughly. Highest points in Herrick's though is owed to Tibullus: plain, sweet-tempered, way of saying homely things, nothing pretentions, earnest and good natured. Tibullus is the center of Shenstone's thought for this very tone.

To Perilla pg. 9

Perfect example of Tibullus style; the poem is in a way a sort of translation.

GREEK POETS: Herrick had the full English training in Greek.

English were not strong in Greek until the 18th Century. Usually they used a Latin pony to read it.

Herrick has managed a few translations from the Greek Anthology.

An Epitaph upo a sober Matron pg. 41

Very Greek, literal translation.

The Greek Antholgy is a sprawling work. This particular poem is early. However, a poem, written about 1,000 years later by Rufinus, is also translated by Herrick:

Upon Silvia, a Mistresse pg. 21.

The vital thing to know about this: Herrick is a Son of Ben Jonson - disciple - drank together. Jonson was absorbed in the classics; his work is a patch-work of translation. In 1601 he wrote a commical satire, The Poetaster, which takes place in Rome, early Empire: the leading Roman poets: Ovid, Horace, Virgil, Tibullus, Propertius appear, plus other hacks. Story is about what good poets do vs. what the bums do. The underlying satire is on Elizabethan poetry. It had enormous repercussions. Marston and Dekker retaliated. Dekker wrote: SATIROMASTIX "scurge for the satirist" He got Jonson. In this play Ben Jonson meant himself to be Horace. He considered himself to be the Horatian figure in Elizabethan England. Jonson was a rather thick-headed person anyway, and it was easy for Dekker to make hash of him. (He thought Shakespeare was Ovid)

There was a tendency to look on the Elizabethan age as the equal of the Augustinian Age: it was an idea in the minds of the people at the time.

Who is Herrick in all this? What does he consider himself to be? The answer is a surprising, moving, proof of Herrick's deeper grasp. What he wanted to do was equivalent to ANACREON.

Anacreon was a greater poet than the others mentioned above. He is an example of what valid poetry could really be like. Herrick specifically states this in the poem:

The Vision pg. 313

so there can be no doubt or argument.

However, he made a very general mistake about Anacreon.

Anacreon was a great poet of the pre-Periclean Age: One great Age---nothing good after Plato. There is almost a total loss of the early good poetry. Pindar came down to us--but we have only fragments. Fragments, too exist only of Anacreon. He lived on the isle of CEOS...Very great poet.

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Wrote poems about War; convivial matters.

It happens that in Roman Occupation (50BC-200AD) there was a collection of poems made which were called the Works of Anacreon. It was, however, a collection of imitations. Presently they are called ANACREONTICA.

Up to the 18th Century, they were believed by everybody to be real Anacreon. They have a general relationship to the themes used by Anacreon. They are valuable poems: better than Roman poetry. And, they were a great influence in Europe; particularly in Spain: Lope de Vega.

There is an English translation by Abraham Cowley which is excellent. In Herrick:

The Wounded Cupid pg. 50

40th Anacreontic. Cupid is a standard subject of imitation Anacreon. This poem is translation.

Upon Cupid pg. 96.

Another translation. Very parallel to a real poem by Anacreon.

pg 309 Anacreontick Verse

This is an original poem, in the Anacreontic style.

Upon Cupid pg. 18

Another imitation of the style. This is a fresh poem.

A great theme in Anacreon is an old man who is very convivial.

pg 63. To A Gentlewoman....

pg. 71 The Captiv'd Bee

Most ambitious take-off on the Wounded Cupid we say (pg. 50) Perfect poem in this general theme.

To Phillis to love, pg. 192

This a poem in an English tradition. The standard basis was begun by Marlowe.

Passionate Shepherd to his Love

Marlowe-lot of blubber as usual.

Answered by Sir Walter Raleigh. Totally in his tone: much finer than Marlowe.

Herrick's is very different in tone. Senses and commonplace play a large part.

Sir John Mynts 194

Anacreontic. Pure subject of a drunken, convivial, old man.

Upon Letcher. Epg. 195

Refers to the pre-Elizabethan manner of giving plays by wheeling carts before crowd. Prologue was in a separate cart.

[study termy "courant" verse -- meter runs and trips]

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HERRICK: (See Adventures of Master F. J. - Gascoigne)

Herrick puts the shadow strongly at the end of his poems, but it is presaged in the opening lines.

Great and mysterious quality in Herrick - Real subject which Herrick is bring forward is something delightful. This is a way to bring it out. Reflex to the other; without which the 'good' wouldn't come out. See: Argument to his Book. Primary concern is the first eight lines--all the happy things.

line 11: change comes in a a complication arises.

Pg. 22. Cheerfulness in Charitie: or, The sweet Sacrifice
Tells what the book is about:

'Tis not a thousand Bullicks thies
Can please those Heav'nly Deities,
If the Vower don't express
In his Offering, Cheerfulness.

X pg. 22. Sweetnesse in Sacrifice : part of what he is writing about.
He is not writing about both aspects equally. The sweet is the essential quality:

If meat the Gods give, I the steame
High-towring will devote to them:
Whose easie natures like it well,
If we the roste have, they the smell.

Potent Effect He Achieves With Easy Words:

Soft Music pg. 12

That's what critics haven't understood; feeling is strong when soft, according to this principle.

The mellow touch of musick most doth wound
The soule, when it doth rather sigh, then sound.

pg. 15. To His Mistresse objecting to him neither Toying or Talking
This has a similar meaning.

Cheerfulness and Sweetness are Herrick's Subjects:

pg. 30 His Cavalier

The sort of man he admires

There is a counter to this on pg. 38

To the Painter, to draw him a Picture.

Bridgeman =s a family name.

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pg. 12. The Weeping Cherry

/ pg. 19: Cherrie-ripe Principle of ecstasy. Expression of ecstasy. Trying to do it. In poem he is sitting with a Lady. This is not a conceit, but a way to express this extreme of ecstasy.

On Julia's Breath

An important distich is :

Discord not disadvantageous pg. 196

DISCUSSION OF THE POETASTER ***BEN JONSON

pg. 150 Upon M. Ben Johnson (written c. 1639)

pg. 289 Upon Ben Johnson

pg. 289 An Ode for him

Jonson calles Shakespeare "honest". This is a high compliment. It is the equivalent to the manliness Herrick means when he says, "Virtue" It is about the highest compliment Jonson could pay to anyone.

Jonson doted on the Roman poets. He tried very hard to do something in poetry. Became a Catholic. Eventually gave it up when he was a favorite of King James. Meant very well. But, he was a stupid man. He meant well about poetry; didn't know very much what it was about. Herrick saw the good intentions and went on from there.

See Jonson's Book of Epigrams. Made after a book of Martial.

Jonson was at his best, it is reported, in private. He saw the difference very well. Had disciples called The Sons of Jonson. They met every morning in a tavern where he held forth uncompromisingly about poetry. What did Jonson know? It is hard to fathom; but quite apparent that he did know something about poetry.

The posthumous poetry is better than the early poetry. Jonson tended to get better through his life. See: Underwoods.

In '23 they were probably friends. Jonson was 50 at this time. He fell in love. Wrote a series of ten poems for the woman which are his best. Herrick and he were quite familiar at this time. See CELEBRATION OF CHARIS IN TEN LYRIC PIECES.

Her Triumph - This is one of his very great poems. He expresses in an obscure way his theory of poetry: very close to Herrick's theory of poetry; in language too.

Herrick has many imitations of Jonson:

X pg. 44 The Houri-glasse

Herrick puts in a series of provisos in parentheses to make it more matter-of-fact.

BACK TO THE CENTRAL QUESTIONS OF HERRICK:

THE WAY THE SHADOW ACTS TO MAKE THE ULTIMATE REAL EFFECT.

Pg. 58 To Electra

"weary" - brings out the real character. Makes the main point a little fuller. He pretends it is all horrors, but it's all the other thing.

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pg. 87 The Bubble.

X pg 161 The Willow Garland

See Carew: very similar: Some of Herrick's poems were attributed to ~~Herrick~~.

pg. 203 Upon a comely, and curi us Maide

X ? One of the most forceful poems in English; has a "dizzy power".

pg. 205 The Apparition of his Mistresse calling him to Elizium
Desun' nonnulla--- means something prior that was lost.

Compare the imitation of the Rapture - Carew.

This poem was written in the '20s while Herrick was a young disciple of Jonson. While he was in London; he was not the poet who wrote Hesperides. He became that after he left London.

207. Franck =s Vulgarization of Francis.

Considered silk stockings vulgar.

Memorize the Bell Man 121 & 372

HERRICK

Herrick along among all poets in modern English wrote poetry purely to be spoken. He grasped the principle of basic poetry. Only true of Herrick. Shakespeare never.

Nor Drayton: Nothing gains until you forget the way it looks on the page. This is true mostly of the dystich, which may look witty, be witty, but has to sound witty. Study the sound of Herrick's distichs against Jonson's for example; see the way you can't change one syllable of Herrick.

DRAYTON: Later '20s. Herrick and Drayton both living in London. Drayton was well-known at this time.

Very effective writer: to compare difference in poetry.

Drayton's ideas about the essence of Poetry. B. one year after Shakespear.

Poem written when he was 70. Theory about certain poetic common-places. Does Herrick Share Drayton's theories.

poem read: QUEST OF CYNTHIA

What is this poem about and what is Herrick about. Herrick rejects this entirely. What is intimated in Drayton's poem? Herrick's matter-factness dashes this out completely, though he uses all the same subject matter.

Drayton doesn't realize what Herrick did

The Elizabethans thought lyric poetry was a very insignificant thing. Tudor poetry was quite general; eliz. poetry was written for a limited audience.

HERRICK:

Having rejected ideas of Drayton---not the source of force in Herrick's poetry, not what Herrick means by Julia, Corinna, etc. Drayton means something else. Herrick does assume something very complicated; but he doesn't tell.

What is the root idea: working upon a particular theory of sound.
This is more important than the Cynthia poem.

X To Mistress Aethelin Bradshaw.... pg 94

Drayton didn't think of poetry merely to be recited as did Herrick. Drayton knows about it, but is indifferent to it. In this poem, the baffling thing Herrick is saying; it is the root of Herrick's theory: secret: something about sound as it gets organized in poetry which has unbelievable potency.... that is LIFE.

Lyric for Legacies pg ~~87~~ 86

Irony of last three lines. Says this over and over again To be included in this power of sound is more important than anything else.

Repeated over and over again in Shakespeare, too. But he has no idea of why its true. Herrick would never say a thing unless he sees what it means; wouldn't say it otherwise. With Shakespeare it is just a poetic convention.

HOW IT WORKS: Vital Topic the crown.

TO THE KING.. pg 25

To the King and Queene, pg 26

Just as the book gets full under way, the whole thing (subject of the king) is treated again with something added (undiscernable).

TO THE KING & TO THE QUEENE PG 107

Something added in this section to the King and Queen poem. He is transferring all problems to the terms of poetry.

The Poets good wishes for.... pg 108

How far does Herrick bring it. The whole center of Government into terms of commonwealth of poetry. In systematic terms.

To the most learned, wise, and Arch-Anti quary, M. John Selden.

PG 143 This is most important in this respect; poetry making life, and immortality.

HIS POETRY HIS PILLAR pg. 85

See what he means by these terms: "poetry" and "pillar" and "pyramid".

To live merrily, and to trust to Good Verities pg 80

This is the supporting principle of all we have studied before last judgment; the soul as poetry, this is an old idea. Appears in Aquinas. The soul being a chord of music.

Poetry is the form of the Soul, appears as an idea over and over again in classical times and the Middle Ages.

Soul in form of poem, in the literal sense. Common idea in Medieval Christianity.

X The Night-Piece, to Julia pg 217

This meter was invented by Ben Jonson.

pg. 231 ceatera desunt means "not completed"

hinds = male servants

huckson = haunch

Upon Madam Ursly, Epig. pg ~~223~~x 232 "Deaf nuts" = nuts

where no nut appears in shell.

Tradesants = collection of shells

strut = to swell

246 Miching = Mischievous

247 Franck = Francis

249 Tennarie Groups of three pg. 249

pg. 250 Gyges ring = ring of invisibility.

"So silently they one to th'other come,
As colours steale into the Peare or Plum,"

Cuntation = delay, named after a Roman General in the Punic Wars.

The Wake pg 255 = Public Fair.

To Doctor Al baster pg. 256

Poem to a foolish fake astrologer. Only poem to a person which is satirical. It represents the shadow to all the panygyrics in the book.

Herrick:

(Note: Browning a great influence on Hopkins)

A tremendous mass of things to know are in all these poems.

Herrick's poem, To His Kinswoman, Mrs. Penelope Wheeler. pg 188

Was printed as Carew's Inquiry. Herrick's Primrose pg 208
was also printed in Carew's work:

CAREW: THE RAPTURE

pg 205 - Apparition

"more sweet than Storyax" Herrick's parallel poem.

Carew remains more purely venereal and consistent throughout.

Carew is following some ideas of Donne; like Donne ~~he~~ thinks
this profound sensualness will do it.---but it is far from
poetry. Elaborate details. This was a blunder of Donne too.

Compare to this elaborateness, Herrick's grasp of the senses. ✓

Herrick's matter-of-factness; and we see how totally
inadequate Donne and Carew are.

④ We have a dichotomy of Sensuousness vs Mastery of Senses.

Elaborate Detail vs Matter-of-factness

Donne and Carew are far from reality; far from what poetry is
supposed to be doing.

Now, it is possible to review the whole of Herrick by paying
attention to just a small series of poems. For example:

To His Muse pg. 28

This is related to what he is doing. Chastefulness--with
that he couldn't go wrong.

To Robin Red-Brest. pg 19

There is a tradition that Robins cover corpses found abandoned
in the wilderness. These sort of poems about his own death
(and there are many) shake the book free of Herrick. It
makes it all rather impersonal. Powerful effect. As a young
boy, Herrick was probably called Robin.

To His Mistresses pg. 20

Massing of immense waves of force. No English poet does this.
Another like this:

The Frozen Zone pg 40

Study this unique poem.

*witty use
as a device*

To Anthon pg. 20

Note Herrick's method as it appears in these pages. The Death and Incense poems previously read are combined in this poem.

Next we move to:

The Vision to Electra pg. 20

Now this is too difficult to talk about.

Followed by two distiches.

The Scar-fire pg. 21

Built up on the characteristics of the genitals. See how Carew does this same sort of thing.

Upon Julia's Voice pg 22

Blending of lovely and horrifying. It shows a picture of the damned listening to her singing alone in a room. Horripilating.

Againe pg. 22

Here he does it again. Not used as a convention as in other poets. He calls the poem Againe so that it is obvious he knows what he is doing. Turns into his wishes. Herrick's matter of factness shows that he knew what he was saying all the time. There is something terrible about the image of being turned to Ear and melted.

All Things Decay and Die pg. 23

This has a specific relation to the last four lines of Againe.

The Succession of the foure sweet months. pg 23

Depends on the total book to grasp this. We see why Herrick will be safeguarded from cultists and literary magazinists. You can't know what this poem is about until you have read the entire work and understood it.

No Shipwrack of Vertue. To A Friend pg 23

Culmination of all the poems in this series. Everything that was done before becomes clear.

EXAMINATION OF HERRICK'S DRAMATIC QUALITY

Leanders Obsequies pg. 42

Followed illuminatingly by a distich:

Hope heartens pg 42

Four Things Makes us happy here. pg. 42

Understand this in relation to the dystich.

POETS OF HERRICK'S TIME

Carew - Suckling - Lovelace - Compared to later writers they were superior; But just not very good. Don't know much about poetry.

Older poets of this time: Jonson - Drayton

Younger poets writing at this time: Cowley - Waller - Milton

Milton's work of this period resembles Carew, Suckling, etc.

Comus, Allegro, Penseroso etc. These people were writing through the '40s. These early Milton poems are attractive; his best work; not quite as good as Herrick though. Very little grasp of the real problems of poetry; just facility.

Cowley was a strong, competent poet.

Waller: Showed a strong beginning. Contemporary with Herrick. Later decline appears in his work. He is the most important poet of the age after Herrick. Very influential. The next 150 years of English poetry owe much to Waller. Milton very little. Milton was talked about but influenced nobody. The big joke today is that nobody knows Waller. He was the founder and the master of the Heroic Cuplet. Great poem written in the 20s on King Charles' danger in the Roads shows the real character of the heroic cuplet. How smoothly he is able to use it. Later poets like Dryden start to lean on the form as a crutch. DANGER OF HIS MAJESTY ..ST ANDREWS ROADS. King was leaving Spain after having not got the Infanta. Oct 1623, A Road is a haven.

Much of the meaning of the "heroic cuplet" is to be found in its name. See this poem.

Later poets call it "heroic" but don't know what it means.
 1610-1710 one of the most brilliant poets in that century. Very
 profound poetic theory. However, no comparison with Herrick.
 Dryden studied Waller very carefully, but he has to hold onto
 the couplet for support, rather than make it do anything he wants
 like Waller.

A Hymne to Bacchus pg 259

The one Skeltonic in Herrick

Clemency in Kings. pg 260

(compare to Collins Ode to Mercy)

Ceremonies for Christmasse 263

This is one of substantial body of poems on the customary holidays
 of the year.

From Christmas to Candlemas (Feb.) period of holidays.

The Candlemass holiday is the day on which all the candles for
 the year are blessed. Also the churching of the virgin: day on
 which mother of christ went to church after birth of child.

First of this series, The Wassail begins much earlier. Description
 of popular customs.

Christmasse-Eve, another Ceremonie. pg. 263

Custom of putting pies out to cool to see if anybody would steal
 them on this holy day.

Herrick has a grasp of the pure customary ceremonies.

Upon Love. pg. 278

This theme was treated by Spenser, The Fairy Queen 2nd book.

How his soule came ensnared.. pr. 281

Rosamond. see Daniel's book on the Subject, Souls.

pg 285 Three poems for Candlemass

This is the end of all Christmassees.

line 20: "Thus times do shift; each thing his turne do's hold;"

This is what he meant in introductory poem about "Times transhifting"

Julia's Churching, or Purification pg 286.

This poem appears very close the Candlemasse poems. The virgin's churching.....:

Compare some young poems. Sack pg. 77

Under the prolix influence of Donne, with:

A Charroll PG 413

He was 30 before he realized what he wanted to do in poetry.

Wrote this one when he was 40.

Highly finished, technically very strong.

HERICK

Epithalemium...

Closing of Hesperides.

To the generous Reader. pg 32

In this poem he calls the book a long "work" - Like Homer.
One large unity...not a series of his shorter poems.

His Misery in a Mistresse pg 62

Jocund character to propiate her

The most difficult epigram is Upon Paske a Draper. pg 142

Paske, though his debt be due upon the day
Demands no money by a craving way;
For why says he, all debts and their arrears,
Have reference to the shoulders, not the eares.

Means: that instead of pleading for his money he sends the baliff who grabs them by the shoulders. Since he is a draper the pun is triple: My debt is on their shoulders, the only way I can deal with it is to have the sherrif grab them by the shoulders, etc.

Upon Rook, Epig. pg 163

Allusion: Rook was a puritan. Rocks have black feathers.
Feather selling was in the hands of puritans in England; humorous because feathers were the pint of fashion.

To Oenone. pg. 264

Sweet Oenone, doe but say
Love thou dost, though Love sayes Nay.
Speak me faire; for Lovers be
Gently kill'd by Flatterie.

To Oenone pg. 273

Thou sayest Loves Dart
Hath prickt thy heart;
And thou do'st languish too:
If one poore prick,
Can make thee sick,
Say, what wo'd many do?

Sarcastic poem. Obvious that Herrick doesn't think much of Oenone or name. See Shenstone poem on name. (Oenone, beloved of Paris before Helen).

TO THE KING.....300

The King was finally captured in Hampton Court. This is the last royal poem. King is being brought back a prisoner. This poem seems otherwise.

"long'd for"---longed for you.

pg 305 A Bucolick betwixt Two: Lacon and Thyrsis.
Herrick's most consummate bucolic.

In general the poems in the last section were written in the '40s.

pg. 309 Parcell-gil't-Poetry.

Let's strive to be the best; the Gods, we know it,
Pillars and men, hate an indifferent Poet.

Pillars = poles for advertising books.

pg. 310 Good manners at meat.
Farc't =s filled up.

pg. 310 Leprosie in houses

Pg. 311 Leprosie in cloathes

This is the shadow of the
beautiful cloathes poems.

pg. 316 Truth and Error

pg. 317 Twelke night, or King and Queen

Christmas Celebrations. 12th night = Epiphany. Height.

Festival of disrule. Bean in cake. person who gets the bean in his piece of cake is crowned king.

1. 20. Lambs wool =s a drink which had a wooly substance in it.
Ale mixed with sugar, nutmeg, an the pulp of roasted apples.

pg. 18. The Rosary

Tells traveller not to look any further for roses
which makes her blush.

pg. 28. Delight in Disorder.

Pg. 328 On himself.

Now at last part of book, many epigrams appear.

pg 332 Upon Luske

Kerzie is a coarse fabric. Cloth merchant in Herrick's part of England, probably.

Now he is moving with great speed thward the end of the book.

Note the sort of poem he puts in here.

pg 333 To Cupid

"I" in this poem means Death. This is an old convention, a dialogue between Death and Cupid. Death carries a leaden and Cupid a golden arrow.

Pg 333 Distrust

What ever men for Loyalty pretend,
'Tis Wisdome's part to doubt a faithfull friend.

Herrick's last distich; very disturbing after all that has gone before.

Now, the first poem in the book after the introductory and dedicatory poems is pg. 7 UPON JULIA'S RECOVERY.

and, the last poem in the book before concluding poems is pg. 333 THE HAGG.

Afterwards the concluding poems.

Pierides =s muses.

X The pillar of Fame pg 335. Last of Hesperides, ~~form~~ sound becomes form. the ultimate poem.

The end is the epitome of the book.

SONGS ON MUSIC

pg 103 To Music a Song.

Made for a setting. There are good chances here for a composer.

pg 276 M. Henry Lawes, the excellent Composer of his Lyrics.

Lawes was the best composer of his day.

pg 143 Upon Himself

Skeltonic Line
mono-rhyme

Rhyme is the same for three or four lines, and the periods of duration of the mono-rhyme get longer and longer.

Herrick's Hymn to Bacchus is his only Skeltonic. Fitting
because Skelton's association with beer was well known: Elinor
Ryming.

Pg. 289 Bacchus is Herrick's sardonic, kidding poem in this vein.

HERBERT

HERBERT reopened the field of religious poetry in English. Donne's religious poetry, the dates are not clear. His secular poetry is Elizabethan. Probably the half of Donne which is devoted to religious poetry is after Herbert. Herbert is the basis of what happened subsequently in English religious poetry.

HERBERT

1593 to 1633 Churchman

Came from distinguished Welsh family. Cambridge; Courtier. Very concerned with music. Structure of his book is very deliberate.

CHURCH PORCH - precepts for behaviour in ordinary life.

One enters the Church proper after the Church Porch; and after one has received instructions in how to behave.

NOBLE NUMBERS

1647: Set before the Hesperides. Put it last for obvious reasons. Meant to be separated. Hesperides is complete in itself. Nature of Noble Numbers is independent but it has a peculiar connection.

See the last line of Hesperides: "Jocund his Muse was; but his Life was chaste." Noble Numbers stands behind Hesperides. Backs it up. Some idea like that is involved.

Quotation is from Old Greek: Hesiod.

The Hesperides Motto is from a Roman poet.

The Noble Numbers Motto is from Greek--a more sacred language of the New Testament.

pg 339 His Confession.

An explanation of why this is the shorter section of the book, right in the first line:

"Look how our foule Dayes do exceed our faire;

This poem in a way prefaces his pieces.

Herrick's sacred poetry is more of a knotty intellectual problem than Herbert's. Herbert's is not concerned with this nature of divinity.

pg. 340 What God Is

This explains Herrick's method in Hesperides.

God is above the sphere of our esteem,
And is best known, not defining him.

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Mercy and Love pg. 340

Neither Crashaw, Herbert, nor Donne have the intensity of intellectual concern of Herrick. No one apprehends this in Herrick. Herrick is the only one who approaches it in a purely intellectual way:

God hath two wings, which He doth ever move,
The one is mercy, and the next is Love:
Under the first the Sinners ever trust;
And with the last he still directs the Just.

God Not to be comprehended. pg 340

This is, of course, the sum of the difference: Herbert's poems are about how to find God. Herrick doesn't approach this at all.

'Tis hard to find God, but to comprehend
Him, as He is, is labour without end.

What Herrick emphasizes:

Persecutions profitable. pg 343.

POINT: saying "why did this happen to me" which is typical of man; that is what the poems are aimed at to show that this is a senseless thing.

Impersonal Herrick compared to Herbert. Cause of the bafflement of this book; that a person should write religious poetry so impersonally. Yet he seems to be writing about himself a great deal. (The "I" in Herrick is very impersonal, as the "I" in a prayer: "Now I lay me down to sleep....") The structure of Herbert's books are very complex. Same is true of Herrick.

Up to page 344 Herrick investigates God the Father. This is set as a background to :

An Ode of the Birth of our Saviour. 345.

Complicated and grand effect. Opens a new sphere to the book. Original idea. Finds he is at the point where he crosses with Herbert. Now a poem in the Herbert manner;

Upon Time. pg 346

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What goes before equals the Father. After the Ode to the Birth of the Saviour there is a Letanie, to the Holy Spirit: pg. 347. Herrick probably felt indebted to Herbert for this. Herbert's poetry is immersed in the Holy Ghost. Questions of Grace. That's where Herrick puts his Herbertian stanzas in.

This would probably be confirmed by a study of Herbert.

A Thanksgiving to God, for his House pg. 349
This shows why it is possible to write the Noble Numbers. Actual life: that is the basis for Herrick's poetry. Herbert and Donne come out of a fantasy life of fantasy and superstitions. Confused reactions etc. From that it is impossible for them to get anywhere in terms of actuality of life. Herbert however, hopes to break through through grace. Herrick came out of the same milieu, but he broke through to something more basic. Herrick has more of a connection with an older tradition. Herbert and Donne came out of a hysterical mode. Study their lives. Collapse of good religious poetry with the collapse of the Catholic Church in England. Herbert perceived that the English could not achieve anything unless they became Catholic again. He rationalized by saying that the English Church was the true Catholic Church.

In the NOBLE NUMBERS, the great basic method of Hesperides does not exist at all. Thus we can see that the method in Hesperides was not a mechanical habit of Herrick. There is just no place for it here. So, he leaves it out - being a master technician. There could be no place for a shadow system here.

God's mirth, mans mourning. pg 355.

Noble Numbers is a study of strong Semitic character. Throughout the book there is a emphasis on the old testament ideas of God the Father.

His Creed pg. 358

This is one of the poems found to be memorized in the 19th Century.

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The -irge of Jephthahs Daughter: sung by the Virgins
Pg. 359.

Semitic Testament Literature: grasp of.

Eye of Virgins line 15 is a semitic form of expression.

pg 364. Line 3 Another Grace for a Child

Paddocks = Toads.

The New-years Gift, or Circumcisions Song.... pg. 365

High Significance. Forboding of Crucifixion has to be in these poems: that is the meaning of the circumcission, and the first shedding of blood. Took place one week after Christmas.

Pg. 367 The Star-Song: A Caroll to the King

Epiphany: the Three Kings are speaking.

HERRICK:

Religious poetry in England. Middle English such poetry accounted for about half of the poetry. Reformation poets puzzled if they could do it. Elizabethan poets didn't do it at all; or only in a very minor way. None of the major poets attempted any sustained religious poetry. Spenser wrote philosophical verse, not religious.

Herrick?

Herrick's period ushers in a great period of revival of religious poetry.

Herrick is unique in English literature. He came at a period when "uniqueness" is common. After the remarkable uniformity of Elizabethan poetry.

The concept of virtus - the heroic couplet - great influences on French Tragedy.

Waller to Denham (Coopers Hill)...formulation of the heroic couplet. Denham brought it down to a more average style.

pg. 234 To M. Denham, on his Prospective Poem

Poetry of Sylvester (?) origin of the couplet.

The character of the whole period is to break out new ground for poetry: Herrick, Waller.

Pg. 371 To God

Tremendously bold. He envisions the cease of the whole of Christianity. Very grand poem.

NOBLE NUMBERS == first half is devoted to the Birth of Christ
Second half is devoted to the Crucifixion.

There is a slight interpenetration.

Pg. 372. THE MIDDLE POINT. Satan

There are two poems from the Old Testament which are important in their sections.

Jephtha's daughters in the first half.

The Dirge of Jephthah's Daughter pg. 359

Widows Tears in the second half.

The Widdowes teares: or, Dirge of Dorcas. pg 373

These poems have a comity with the two halves.

The Widdowes Teares pg. 373

Very brilliant poem. Old members in a classical poetic society. Supreme effect of all English poets: THE Pearl on the QUEEN OF HEAVEN. Herbert can't write about Her being an Anglican. Herrick slips her in at the end of the Star Song. pg 367.

Herbert's penetration to VIRTUE "heroic" is ridiculous compared to Herrick's. Even in Waller it is slightly too basic. At this point Herrick found it possible to overcome. That's where he takes in all life - Christendom. Including the Virgin.

The Poores Portion. pg 376.

Basic unmitigated Christian viewpoint. This is the explanation of the essence of Christianing, and the reason why it had to be destroyed.

An example of Herrick's immense intellectuality

Knowledge pg 378

This sort of thing all throughout the book.

Check on meaning of wave and heave offering.

Heave offering - Hebrew oblation which has to be raised above to be offered.

Wave offering - Also Heb. before making offering donor waves or points to the four cardinal points.

CONCLUSION OF NOBLE NUMBERS STARTS WITH POEM:

To God pg. 398

Good Friday pg 398

Gets to the concrete basis of Christian thought and Christ through Ovid and Horace.

The last poem Herrick wrote:

Epitaph pg 419

Obvious that he lost none of his power. This poem comes down to us by accident. It is a formal epitaph and should be understood as something said by the stone.

Critics find this hard to understand because they don't understand this nature of the epitaph.

Dressed stone - undressed stone. The poem sends us on 1,000 years in the future.

Pure Herrickian tone. Ironical powers still very strong.

"Good Night"